

Bow to String, Air to Breath

**Sunday
January 24, 2016
Koerner Hall**

**ESPRIT
ORCHESTRA**

**Alex Pauk
Founding Music Director
& Conductor**






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MUSIC DIRECTOR'S MESSAGE

AN ELOQUENT NOTE

Dear friends,

After Esprit's concert this past November, the following eloquent note was sent to me sent by poet Maureen Harris, an Esprit subscriber. It expresses some profound thoughts on what composers and performers might be or could be aiming to achieve through their art.

Certainly it suggests something for audiences to think about when immersed in listening to a piece. I'm inspired by Maureen's words and grateful to her for allowing me to share them with you.

Yours sincerely,



Alex Pauk, C.M.

Founding Music Director and Conductor

Dear Alex,

Just a quick note to say what a stunning concert that was last Sunday. Thank you and thanks to everyone connected with Esprit.

I was particularly moved by the Adès piece-- listening to it I felt like it might explain something to me that I hadn't understood wanted explaining and in so doing would change my understanding of the world. Do you know if it's available in a recording? It would be good to hear it again. And probably again.

*All the best,
Maureen*

BOW TO STRING, AIR TO BREATH

ESPRIT ORCHESTRA

ALEX PAUK, Music Director and Conductor

BRYAN CHENG, Cello

ROBERT VENABLES, Trumpet

Sunday January 24, 2016 | Koerner Hall

7:15 pm

Pre-Concert Chat

Composer Samuel Andreyev and Cellist Bryan Cheng

Hosted by Alexina Louie

8:00 pm

Concert

PROGRAMME

Samuel Andreyev

(Canada)

Movements and Measures* (2015) (World Premiere)

Daníel Bjarnason

(Iceland)

Bow to String (2010)

for solo cello and chamber orchestra (2012)

- I. *Sorrow conquers Happiness*
- II. *Blood to Bones*
- III. *Air to Breath*

INTERMISSION

Alexina Louie

(Canada)

Imaginary Opera (2004)

for twelve performers

- I. Prologue
- II. By the River
- III. Frozen Rain
- IV. Pursuing the Dragon

R. Murray Schafer

(Canada)

The Falcon's Trumpet (1995)

for trumpet and orchestra

*World Premiere commissioned by Esprit with generous support from The Koerner Foundation

Concert Sponsor:

THE MAX CLARKSON FAMILY FOUNDATION

ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

VIOLIN I

Stephen Sitarski,
*Concertmaster**
Parmela Attariwala
Corey Gemmell
Joanna Zabrowarna
Sonia Vizante
Renee London
Kate Unrau

VIOLIN II

Bethany Bergman
Hiroko Kagawa
Louise Pauls
Michael Sproule
Janet Horne Cozens
Alexa Wilks

VIOLA

Douglas Perry*
Rhyll Peel
Nicholaos Papadakis
Anthony Rapoport
Laurence Schaufele
Bridget LaMarche
Mary McGeer

CELLO

Paul Widner*
Marianne Pack
Olga Laktionova
Elaine Thompson

BASS

Tom Hazlitt*
Rob Wolanski

FLUTE

Leslie Newman,
*piccolo, alto flute**
Maria Pelletier, *piccolo,*
alto flute

OBOE

Clare Scholtz, *english*
*horn**
Karen Rotenberg,
english horn

CLARINET

Colleen Cook, *e-flat*
clarinet, bass clarinet
Richard Thomson, *e-*
flat clarinet, bass
clarinet

BASSOON

Jerry Robinson,
contrabassoon
William Cannaway,
contrabassoon

HORN

Christine Passmore
Diane Doig

TRUMPET

Michael Fedyshyn
Anita McAlister

TROMBONE

David Pell
Herb Poole, *bass*
trombone

PERCUSSION

Ryan Scott*
Trevor Tureski

HARP

Erica Goodman

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Please see
Page 12 of this
program for more
information.

ALEX PAUK

Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23rd, 2015. As a composer, conductor and educator, he revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. With a core of 65 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, Esprit encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a wide range of experience as a composer with works for every kind of performing ensemble, theatre, and dance companies. Revealing this depth of experience, his most notable compositions include: *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; and three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra*, *Flute Quintet*, and *Musique immergées* for chamber orchestra and audio playback.

He is presently composing a work for flute orchestra for performance with New Music Concerts as well as *Soul and Psyche* for choir and orchestra to be performed by Esprit Orchestra and the Elmer Iseler Singers in March 2016.

STEPHEN SITARSKI

Concertmaster

Stephen SitarSKI enjoys a varied career as a violinist and musician. He is Concertmaster of the Hamilton Philharmonic Orchestra, holds the same position with Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). During his tenure in K-W, Mr. SitarSKI became Artistic Director of the KWS Baroque and Beyond. Stephen has also been guest concertmaster across Canada and the United States, working with many distinguished conductors including Mstislav Rostropovich, Philippe Entremont, Raymond Leppard, Bramwell Tovey, and James Judd. He has served as Associate Concertmaster of the Canadian Opera Company Orchestra, the Winnipeg Symphony Orchestra, and was guest concertmaster and featured soloist with the National Ballet Orchestra for *Eugene Onegin* and *Russian Seasons* in March 2011.

Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy (*Blood Upon the Body, Ice Upon the Soul*, 2006 premiere with Kitchener-Waterloo Symphony) and Glenn Buhr (Violin Concerto, 2000 premiere with Kitchener-Waterloo Symphony). Stephen is a founding member of Trio Laurier, formed in 2007 with cellist Paul Pulford and pianist Leslie De'Ath, and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed the Art of Time Ensemble and Soundstreams, with which Stephen completed a tour in May 2012 to Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As an arranger, Stephen has arranged music for the Emperor Quartet (over 20 arrangements of show tunes and popular songs), Quartetto Gelato (*Octosca*) and the Kitchener-Waterloo Symphony (Canadian and Italian national anthems).

Stephen was awarded the Queen's Jubilee Medal, a nomination submitted by the National Yourth Orchestra, where he is a faculty member. Stephen is also on the faculty of Wilfrid Laurier University in Waterloo, Toronto's Glenn Gould School of the Royal Conservatory of Music, and is a frequent mentor for Hamilton's National Academy Orchestra. He has taught at the Banff Centre for the Arts, was an instructor at the University of Manitoba, and has maintained an active private studio.

BRYAN CHENG

Cello

Named one of CBC Music's "30 hot Canadian classical musicians under 30" of 2015 and a CBC Young Artist of 2014, 18-year old Ottawa-born cellist Bryan Cheng has attracted widespread attention for his natural, virtuosic command on the cello and his mature, impassioned musicianship. He made his orchestral debut at age 10 with I Musici de Montréal, and since then has been guest soloist with many orchestras, including Canada's National Arts Centre Orchestra, Nouvelle Génération Chamber Orchestra, and Germany's Südwestdeutsches Kammerorchester Pforzheim. He is also a 1st prize winner of the Canadian Music Competition and Ontario Music Federation Association Competition, and winner of numerous prizes and scholarships at local, provincial, and national festivals and competitions. Montréal's *La Presse* has commended him as "absolutely astonishing... playing with the technique, sonority, and musicality of a professional cellist."

As the cellist of Cheng² Duo, Mr. Cheng has given many recitals with his pianist sister, Silvie Cheng, on three continents. The duo has presented two sold-out recitals at Carnegie Hall's Weill Recital Hall in New York City to critical acclaim, and performed at international music festivals including the Trasimeno Music Festival, Ottawa International Chamber Music Festival, and Festival of the Sound, in addition to the Pro-Concert Series in Vermont, CAMMAC Festival in Quebec, and Cecilian Concert Series in Saskatchewan. In 2016, Cheng² Duo will be giving its debut recital at the Friends of Port Hope Music Series in Port Hope, ON, a 13-city summer recital tour throughout China, an a two-week fall recital tour in Atlantic Canada as Debut Atlantic artists. The duo will also be recording and releasing its debut album in Berlin, Germany with the German classical label audite.

Besides his love for interpreting cello masterworks, Mr. Cheng is also a proponent of new music. In 2014, he gave the North American premiere of a new cello concerto by the British-Russian composer Gabriel prokofiev (grandson of Sergei Prokofiev) in Toronto with Esprit Orchestra. He has also given world premieres at Montréal's Place des Arts and New York's Carnegie Hall.

Mr. Cheng is currently pursuing his Bachelor of Music at the Berlin University of the Arts in the studio of world-renowned pedagogue Jens Peter Maintz. He performs on a 1754 cello by Bartolommeo Tassini from Venice, Italy.

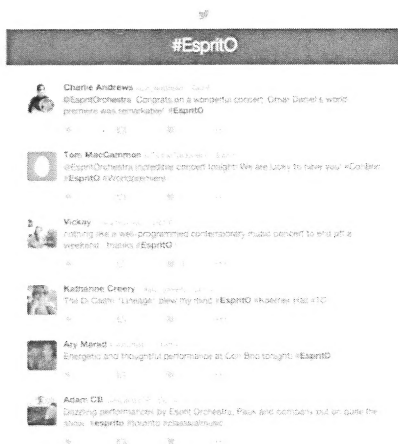
ROBERT VENABLES

Trumpet

Robert Venables began early cornet studies with his father Ted Venables. He was introduced to the trumpet and studied with Robert Oades (Ottawa), Stephen Chenette (Toronto) and Philip Smith (New York). He graduated from the University of Toronto in 1982 and was appointed as principal trumpet of the Hamilton Philharmonic the following August by Boris Brodt. Robert has also held the principal trumpet positions with Orchestra London (Canada), the Windsor Symphony and the Phantom of the Opera Orchestra (Toronto). He has performed extensively with the National Ballet and Canadian Opera Company Orchestras. As a cornetist, Robert is the principal cornet of the Hannaford Street Silver Band and Intrada Brass. He has traveled throughout North America and Europe as a soloist and conductor, performing with the Brighthouse and Restrict Band (England), as well as many Salvation Army bands, community orchestras. He particularly enjoys his church band, the North York Temple Band (Salvation Army) where he and all of his six children are members.

What do you think of tonight's concert?

Join our live Twitter feed tonight and you'll be entered to win a ticket to *La création du monde* on Thursday March 31st – right here in Koerner Hall. All you have to do is tweet using **#EspritO** and you'll be automatically entered!



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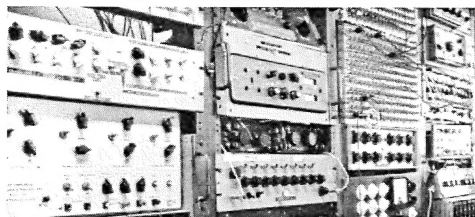
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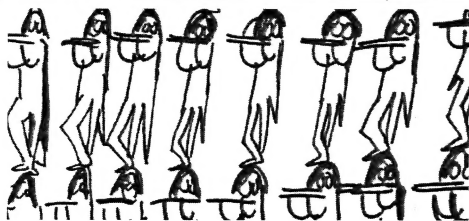
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SAMUEL ANDREYEV
***Movements and Measures* (2015)**

Composer's note:

Movements and Measures is the second part of a projected orchestral triptych. The first, *The Flash of the Instant*, was premiered by Esprit

Orchestra in January 2015.

Whereas *The Flash of the Instant* was defiantly nonlinear, proceeding in shards and fragments, *Movements and Measures* has a strong rhythmic character. Repeating pulses are everywhere in evidence – but they are always slightly irregular, making the music both hypnotic and unpredictable.

The work has a simple formal design. The opening sequence lays out an obsessive, incantory rhythm meted out by two timpanists placed at opposite ends of the stage, and amplified by harp and celesta. This is accompanied by a droning, continuously-expanding cluster played by the string section, as well as chords which zigzag through various groups of the orchestra. Later on, reappearing, mechanistic melodies provide some illumination in an increasingly congested space, with ever-changing colours and speeds.

In the second part, the pounding and droning suddenly give way, leaving only spare, irregular

pulses in their wake. These become increasingly complex, and are punctuated with intermittent figures played by a solo viola and trombone, reminiscent of the mechanical melodies heard previously. Finally, the irregular pulses are transformed into a timpani solo, which in turn is amplified by the strings in a section marked by extremely elaborate polyphony. This eventually disintegrates, the pulse finally disappearing.

The sequence which follows presents a series of nine chords played four times very slowly, along with a complex web of interlocking, asynchronous loops. The pulse is in fact still present, it is just vastly slowed down. It builds in waves before reaching an ultimate climax. In the aftermath of this surge of intensity, a solo violin repeatedly cycles through a high melody, already heard in fragments, but now heard without interruption. The final part of the piece unites many of the strands heard previously in a massive polyphony, ending as suddenly as the piece began.

Movements and Measures is dedicated to Alex Pauk and Esprit Orchestra.

DANIEL BJARNASON
***Bow to String* (2010)**

Music of both furious energy and haunting beauty, *Bow to String* was originally composed as a studio piece for multi-layered cellos, all played by Saeunn

Thorsteinsdottir on the album *Processions*. “Actually, it all started with Saeunn asking me to write a piece for solo cello, which I said yes to, but then sort of chickened out and started adding more and more voices. By then I was only thinking about the studio and I never really thought about how we would perform it live, but then after the album was released, of course we wanted to be able to perform it somehow. So I started making some different versions of it that were performed in various settings, from concert halls to tiny bars. I probably have eight or ten different versions of it already,” Bjarnason says.

“The first movement refers to an art installation by Ragnar Kjartansson in which he continually sings this song with the lyrics ‘Sorrow conquers happiness’ accompanied by a small orchestra. That’s the song (the chord progressions) you can hear in the first movement. So that movement is some kind of a remix of that song. The whole piece in its three movements is moving from loud to quiet, from the earthly to the ethereal.”

PROGRAM NOTE COURTESY OF
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ALEXINA LOUIE ***Imaginary Opera* (2004)**

Composer’s note:

These ‘scenes from an imaginary opera’ (an imagined ghost opera) reveal my long-standing preoccupation with the integration

of Eastern and Western approaches in my music. Much of my music develops from the philosophy of contrast and balance rooted in the principles of Yin and Yang. More specifically, listeners will find the influences of Japanese instruments such as the *hichiriki* (a small double reed instrument), the *shakuhachi* (a vertical bamboo flute), and the *sho* (a multiple-piped double reed instrument), which inspire the use of such devices as bending tones, control of vibrato, and dense chord clusters.

The Prologue reveals many of the compositional elements which are developed in the following movements. From its ominous opening, the short introductory movement eventually evolves into a crystalline musical texture before a final surprising reference to the opening dramatic musical gesture. *By The River* eludes to an imagined dramatic event, moving to a turning point near the end — a heightened emotion after a quiet and mysterious central section. The harmonies slowly but inexorably move to a quiet unison note. *Frozen Rain* is a compact movement which explores the most ephemeral of sounds. *Pursuing The Dragon*, a ‘break-out’ movement, is a flash of virtuosic intensity heading toward a finale comprised of a flurry of Chinese opera gongs.

Written a few years after the completion and successful concert performance of my main stage opera, *The Scarlet Princess* (1992

- 2002, commissioned by the Canadian Opera Company), the concepts of drama that I learned from writing it were incorporated into my musical voice. *Imaginary Opera* was one of the first works written after *The Scarlet Princess* and although there are no singers in it, the music sets up some musically dramatic scenarios and listeners are encouraged to conjure their own dramatic scenes in their imaginations.

Imaginary Opera was commissioned by the Montreal New Music Festival (MNM-Presence) for Ensemble Court-Circuit through the assistance of Radio France and Radio Canada. The work was premiered by Ensemble Court-Circuit on February 9, 2005 in Paris, France.

R. MURRAY SCHAFER ***The Falcon's Trumpet* (1995)**

The Falcon's Trumpet was commissioned by Esprit Orchestra with funds provided by the Canada Council for the Arts and was premiered with soloist Stuart Laughton for whom the piece was written, in March 1996. At that time, Mr. Laughton was Esprit's principal trumpet player. He provided the following insights into the work.

"*The Falcon's Trumpet* resulted from summertime experiences with Murray Schafer developing *And Wolf Shall Inherit the Moon*, the concluding music-drama of his *Patria* cycle. The "Wolf Project" takes the form of a week-long

event in the forest, in which participants camp and prepare a ritual designed to reunite Wolf and Ariadne, the archetypal male/female characters of *Patria*. Murray was inspired to write a concerto on hearing the sound of my trumpet echoing across the wilderness lakes each August and also learning of my life-long enthusiasm for birds of prey. I had written to him describing some memorable hawk sightings, mentioning the aspect of the birds, the arcs traced across the sky and the manner in which the action of the wind and clouds and character of the light at such moments created indelible memories for me. The powerful symbolism of the falcon in ancient Egyptian mythology must have appealed to him also."

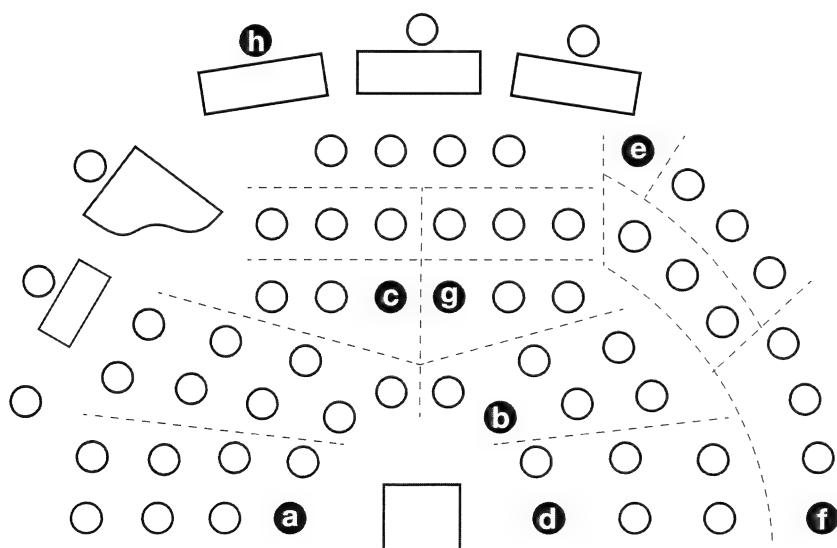
Schafer explains: "Most of the work was written while I was giving a course at the University of Strasbourg and I have no doubt that my nostalgia for the Canadian lakes and forests strongly influenced the conception of this piece, in particular its unusual layout, with groups of instruments spread on stage, in the wings and in the auditorium behind the audience. I had done this before (for instance, in *Lustro*), but my intention was different here; I was trying to catch something of the spacious resonance when a trumpet plays across a lake at dawn or sunset causing the whole forest to echo and vibrate. At the end of the work I added an optional part for soprano."

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- f) Robert Mellin – Principal Double Bass
- g) Helmut Reichenbacher & John Stanley – Principal Oboe
- h) Robert Morassutti – Principal Percussion



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SAMUEL ANDREYEV
(b. 1981)
Composer

Samuel Andreyev's music bears all the signs of a utopian project. The extreme precision of his scores, a taste for rare instruments and the fact that his pieces sometimes require years to reach their final form all attest to a rigorous independence.

Andreyev has published 25 works to date, in genres such as orchestral, vocal and chamber music. In 2012-13 he resided at the Casa de Velázquez in Madrid. In 2012, his composition *Night Division* was awarded the grand prize of the Henri Dutilleux Competition, and in 2014 *À propos du concert de la semaine dernière* was nominated for the prize of the Fondation Prince Pierre de Monaco. Samuel Andreyev is also the author of two books of poetry, the most recent of which is *The Relativistic Empire* (Bookthug), and in 2013, Torpor Vigil Records released *The Tubular West*, a CD which reframes the popular song in the context of experimental music and poetry. Born in Kincardine, Canada in 1981, he grew up in Toronto, and settled in Paris in 2003. Following studies with Allain Gaussin, he earned a Master's degree at the Paris Conservatory, studying mainly with Frédéric Durieux (composition) and Claude Ledoux (analysis). He also studied electroacoustics at IRCAM. He lives in Strasbourg.
(samuelandreyev.com)

DANIEL BJARNASON
(b. 1979)
Composer

Daníel Bjarnason studied piano, composition and conducting in Reykjavík, Iceland before leaving to study orchestral conducting at the Freiburg University of Music, Germany.

As a composer, Daníel has been commissioned by many orchestras and ensembles including the Los Angeles Philharmonic, New York Philharmonic, Toronto Symphony Orchestra, Cincinnati Symphony Orchestra, BBC Scottish Symphony Orchestra, Adelaide Symphony Orchestra, So Percussion, and the Iceland Symphony Orchestra (where he is currently serving as Composer-in-Residence), with performances of his compositions led by conductors such as Gustavo Dudamel, Louis Langrée, James Conlon, and John Adams. Daníel's versatility has also led to collaborations with a broad array of musicians outside the classical field including Sigur Rós, Hjaltaín, Efterklang and Ben Frost.

Daníel has won numerous awards and grants and in 2013 and 2015 he was awarded Best Composer by the Icelandic Music Awards. In 2008 and 2011 he was awarded a special recommendation for his work at the International Rostrum for Composers. In 2010 he was nominated for the prestigious Nordic Council's Music Prize, and won the Kraumur Music Award.

As an arranger, Bjarnason's string arrangements can be heard on Sigur Rós' album, *Kveikur* (2013), his third collaboration with the group. In 2012 he contributed the score to the feature film *The Deep* with the composition later being awarded Best Film Score at the Icelandic Film and Television Awards in 2013 and further nominated for Best Original Score at the Harpa Nordic Film Composers Awards 2013.

Recent projects have included the premiere of *Collider*, a work for large orchestra co-commissioned by the Cincinnati Symphony Orchestra and the Iceland Symphony Orchestra; *Frames*, for the Rambert Dance Company in the UK; and a string quartet, *Stillshot*, for the Calder Quartet.

Daniél is currently writing an opera for the Danish National Opera in Aarhus with a libretto by Kerstin Perski to be directed by Annilese Miskimmon. The opera is based on the Susanne Bier film *Brothers* and will have its premiere in 2017 as part of the Aarhus – Culture Capital of Europe celebrations.

BIOGRAPHY COURTESY OF EDITION
PETERS GROUP

ALEXINA LOUIE

(b. 1949)
Composer

Alexina Louie is one of Canada's most highly regarded and most often performed composers. Her desire for self-expression, her recognizable sound world, as well

as her explorations of Asian music, art, and philosophy have contributed to the development of her unique musical voice. Louie's work is communicative and highly dramatic, and it pushes the boundaries of convention and tradition. Her orchestral works have been performed by such esteemed conductors as Sir Andrew Davis, Leonard Slatkin, Kent Nagano, Peter Oundjian, James Judd, Bramwell Tovey, Charles Dutoit, and Ingo Metzmacher.

Her vocal and operatic works have been sung by such highly regarded singers as Barbara Hannigan, Russell Braun, Daniel Okulitch, and John Relyea.

Louie has been commissioned to compose for all musical genres including solo, chamber, orchestra, orchestra with soloist, ballet, and opera. Much of her music has become part of the standard repertoire. Her music has been performed internationally in Europe, USA, Australia, and China, where there is increasing interest in her work. In addition, Louie's music has been broadcast extensively.

Her major theatrical works include *The Scarlet Princess*, a full-length opera with libretto by Tony Award-winning playwright David Henry Hwang (*M. Butterfly*) commissioned by the Canadian Opera Company and premiered in concert (2002), and *Wolf's Court*, commissioned by The National Ballet of Canada, created with choreographer Matjash Mrozewski and premiered in June 2007 at the

Four Seasons Centre for the Performing Arts in Toronto. The National Ballet of Canada also commissioned and premiered *one hundred words for snow* (2003) by choreographer Dominique Dumais. The ballet is set to Louie's *O Magnum Mysterium: In Memoriam Glenn Gould*.

Among her champions is the internationally acclaimed violinist, James Ehnes. Since commissioning *Beyond Time* (2014) for violin and piano, Mr. Ehnes has performed her composition several times. Of his performance of it on April 2, 2014, the Edmonton Journal writes "*Beyond Time* confirms, if one needed any confirmation, that Alexina Louie, with her kind of 21st century impressionism, is one of the finest composers in Canada today."

In 2006, her filmed opera *Burnt Toast* (librettist Dan Redican, director Larry Weinstein) was awarded the prestigious International Golden Prague Grand Prix (147 films from 28 countries). In 2002, the team's six minute comedic ground-breaking opera film *Toothpaste* was shown in the Louvre as a finalist for the highly coveted international arts film competition "Classique en images" along with feature length films on composers Karlheinz Stockhausen and Igor Stravinsky.

Her work has been the subject of several academic studies including doctoral theses at the University of Oklahoma (2005), University of Kentucky (2004), University of Alberta (1997), The

Cleveland Institute of Music and Case Western University (1995), Yale School of Music (1994) and Julliard School of Music (1989).

In March 2002 the National Arts Centre named Louie as a recipient of the NAC Composers Award. She has won the Léger Prize for her work *Nightfall* as well as the Chalmer's National Music Award for *Obsessions*. In addition she, along with her film writing collaborator, husband Alex Pauk, have received numerous awards for their film scores.

An Officer of the Order of Canada, a recipient of the Order of Ontario and a Queen's Golden Jubilee Medal, as well as the Queen's Diamond Jubilee Medal (2012), Alexina Louie received an honorary doctorate from the University of Calgary in 2002 and became a Fellow of the Royal Society of Canada in 2006. Among her many other awards and distinctions, she has twice won the JUNO Award in the category of Best Classical Composition. She continues to be active as a freelance composer in Toronto, Canada.

Alexina Louie's extensive catalogue can be found at alexinalouie.ca

R. MURRAY SCHAFER (b. 1933) *Composer*

R. Murray Schafer has an international reputation as a composer, educator, environmentalist, scholar and

visual artist. Born in Sarnia, Ontario, he was raised in Toronto. As the 'father of acoustic ecology' Schafer has been concerned about the damaging effects of noise on people, especially dwellers of the 'sonic sewers' of the city. Of the various publications Schafer released after his work with the World Soundscape Project, the most important is *The Tuning of the World* (1977) where he summarizes his soundscape research, philosophies, and theories.

After travels and studies in Europe during the 1950s he returned to Canada and directed the Ten Centuries concerts. He also began teaching, first as artist-in-residence at Memorial University, and then at Simon Fraser University where, with grants from UNESCO and the Donner Canadian Foundation, he set up the World Soundscape Project for the study of the relationships between people and their acoustic environment.

While Schafer's focus in the 1970s was his soundscape work, in the 1980s it was *Patria*, a 12-part cycle of musical/theatrical works begun in 1966. Schafer's dramatic works employ music and theatre in a manner which he calls the 'theatre of confluence' (a kind of Gesamtkunstwerk reflecting his urge to explore the relationships between the arts). Schafer has used ritual as a way of revitalizing contemporary theatre, several works transforming the theatre audience into participants. The beauty of Canada's wilderness is

the setting of the *Patria* prologue *The Princess of the Stars*. The piece is performed outdoors, with musicians and the audience stationed around a lake at the Haliburton Forest in Northern Ontario.

He has received many awards such as the Canadian Music Council's first Composer of the Year award in 1977, the first Jules Léger Prize for New Chamber Music in 1977 and the 1980 Prix International Arthur-Honegger. Recent awards include the Canada Council Molson Prize, the Glenn Gould Prize and, in 2009, the Canadian Governor General's Performing Arts Award for Lifetime Artistic Achievement.

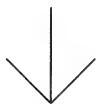
Schafer holds honorary doctorates from universities in Canada, France and Argentina, and has his own publishing house, Arcana Editions, where his entire oeuvre may be investigated.

ESPRIT extends a warm welcome to
the following groups at tonight's
concert

Claude Watson School for the Arts
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For information on group ticketing
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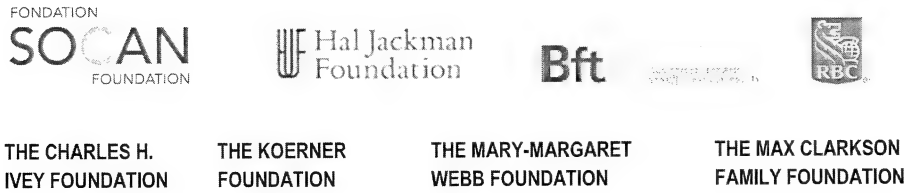
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UPCOMING CONCERT

Thursday March 31, 2016

La création du monde

Darius Milhaud – *La création du monde*

Hussein Janmohamed – *Nur: Reflections on Light* for choir

Douglas Schmidt – *Sirens**

Alex Pauk – *Soul and Psyche* for choir and orchestra**

Alex Pauk – conductor

The Elmer Iseler Singers***

Lydia Adams – guest conductor

* World Premiere – commissioned by Esprit with generous support from The Koerner Foundation

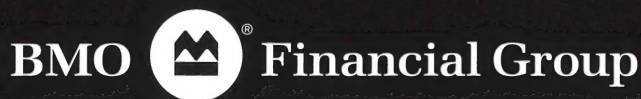
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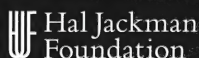


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